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The Realistic Tradition of F.M. Dostoevsky in Russian and Uzbek Literature

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ANNOTATION

The article deals with the theoretical and historical-literary aspects of the functioning of the realistic tradition of F. Dostoevsky in the literary process. The problem of correlating the concept of "tradition" and "modernity" is analyzed, the specifics of the transformation of the realistic tradition in the works of F. Dostoevsky and its continuation in the literature of the twentieth century are determined.

KEY WORDS: tradition, realistic tradition, continuity fund, novelistic space, genesis.

Considering the directional components of the creative heritage of F.M. Dostoevsky, literary critics unambiguously conceptualize critical realism.

The realistic orientation of F.M. Dostoevsky focuses on the search for the causes of the socio-historical conditioning of characters. However, it is also necessary to take into account a rather multifunctional existential line, which, at the level of the structural components of the image, unfolds the theme of the natural and anthropological validity of the character, and not just its social conditioning. Expanding the existential line in the space system of consciousness and subconsciousness of the hero, and not the concept of his life, Dostoevsky builds an existential structure as an internal reflection of the external, not excluding social dependence. This approach largely determined the levels of correlation between the realistic concept of Dostoevsky and A. Chekhov, whose work marked the beginning of a new transformational period in the development of Russian critical realism and became the forerunner of changes in the realistic tradition in the "Novoznanie school" of critical realism.

In the work of Chekhov, the problem of determining personality and reality is actualized. Telling about a man crushed by the most terrible evil - everyday life, the writer embodies in his works the principle put forward by the realistic art that preceded him - the causal relationship between the individual and society. However, the power of the environment, everyday "everyday life" materializes in the character of Chekhov's hero in a special way, influencing not only the ethics of the image, but also the specifics of the aesthetics of his consciousness. The initial desire to escape from the everyday life of a provincial town, the initial inner feeling of the need for change is transformed in the course of life into the acceptance of the established course of

things, becoming an absolutely organic state for the hero. This principle finds its multiple confirmation in the study of its genesis in the writer's work in such stories as "Ionych", "Teacher of Literature", "Indian Kingdom", "In the Native Corner", "Duel", "Ward No. 6".

The realistic tradition of the work of A.P. Chekhov and F.M. Dostoevsky, linking the constants of realistic aesthetics and the existentially significant tendency to consider "reality-in-me", makes a significant contribution to the artistic development of the problem, predetermining one of the most important areas of artistic knowledge of Man in the literary world. process throughout the 20th century.

In this regard, we find it especially fruitful to study the constants of attraction and repulsion of the artistic traditions of F. Dostoevsky and the writers of Uzbek literature of the 20th century. This approach allows us to identify the levels of involvement of Russian and Uzbek artistic traditions and at the same time to state the undoubted independence and special originality in the development of, for example, the Uzbek realistic novel of the 20th century, a genre new to national literature and therefore especially attractive for study.

It is quite difficult to talk about the direct influence of the realistic tradition of F. Dostoevsky in general and his novel concept in particular on the formation and development of Uzbek novelism, since the stage of the emergence of the Uzbek novel is associated with the period of the early twentieth century, when the development of the Russian novel was accompanied by a number of processes of destruction of the classical novelistic realism. tradition (to which most critics include Dostoevsky's novel) caused by the renewal of the classical canons of realism (the school of Novoznanievsky realism of the early twentieth century) and the emergence of an innovative type of modernist novel. However, those key principles that M. Bakhtin formed in the concept of the novel on the basis of an analysis of the artistic system of F. Dostoevsky can provide direct basic material for researching trends and constants in the development of the Uzbek novel of the 20th century.

The basis for the development of the novelistic artistic system in the Uzbek literature of the 20th century is undoubtedly the novel by A. Kadyri "Past Days", which, according to all Uzbek literary criticism, "was an event not only in the history of Uzbek literature, but also in the history of the artistic worldview of the peoples of Central Asia and Kazakhstan". M. Sharafutdinova emphasizes that "upon its publication, the novel immediately became an event of special significance - it raised important problems of the social life of society, captivating the reader with an unusual, special language of presentation, creating a special atmosphere of life that made you experience everything that the story was about in the book, with special trust and a sense of authenticity" [C.4]. Agreeing with Uzbek literary¹ scholars that A. Kadiri's novel "Past Days" can be correlated with the new novel (the sixth novel school, based on the theory of E.E. Bertels) determined by the dynamic synthesis of the prose eastern tradition and the best examples of the world novel form, we will try to trace a number of formal and meaningful features that allow us to isolate the level of intersection of the novel constants of the realist F. Dostoevsky and Jadid A. Kadiri.

M. Bakhtin, despite the sufficient systemic and logical nature of his theory of the novel, emphasized the impossibility of a clear unambiguous theorization of any novel forms, and in his opinion this is "due to the originality of the object itself: the novel is the only emerging and still unfinished genre. ... the birth and

¹ Normatov U. Kodiriy gods. - T.: Yozuvchi, 1995; Normatov U. 'tgan kunlar hairati. - T.: Y'kituvchi, 1996; Mirvaliev S. Abdulla Kadyri. - T.: Fan, 2004; Mirzaev I. Abdulla Kadiri. - T.: Fan, 1975; Sharafutdinova M. O. Stylistic originality of A. Kadyri's novel "Past Days" in the context of national and world traditions // Sharafutdinova M. O., Saidov A. Kh., Mirza-Akhmedova P. M. Artistic and critical thought in the context of national and world tradition. - T.: Publishing House "Fan" of the Academy of Sciences of Ruz, 2009 and a number of other works.

formation of the novel genre takes place in the full light of the historical day. The genre backbone of the novel is far from solidified, and we still cannot predict all its plastic possibilities" [1, p.392].

The correlation of the novelistic artistic system (in the complex of formal and meaningful features) of F. Dostoevsky and A. Kadyri is felt to a greater extent precisely in the context of the key features of the realistic "polyphonic novel" defined by M. Bakhtin:

- 1) "plurality of independent and unmerged voices and consciousnesses..." [1, p.20];
- 2) "it is built not as a whole of one consciousness that has objectively accepted other consciousnesses into itself, but as a whole of the interaction of several consciousnesses, none of which has completely become the object of another ...<...> ... everything in it is built in such a way as to make a dialogic confrontation hopeless" [1, p.33];
- 3) the main feature becomes "not becoming, but coexistence and interaction" [1, p.39];
- 4) "between all the elements of the novel structure there are dialogical relations, that is, they are counterpointed" [1, p.49].

It should be emphasized that the realistic and social character of artistic psychologism, which coincides with Dostoevsky and Kadyri, determines the principle of realistic novelistic narration. However, the structure of the "compositional dialogue" among writers is somewhat differentiated. For Dostoevsky, the system of "independent and unmerged consciousnesses" of the characters is usually inscribed in the context of the social-existential-everyday plan, A. Kadyri defines the plot-compositional dialogic space in the context of the historical and social reality and the personal life of their characters. The expansion of the internal "private" space of the personal life of the characters due to the compositional expansion of the historical background enhances the feeling of the realism of the narration and determines the main plot-forming conflict of the novel on many levels. If in most of Dostoevsky's novels ideas, as a rule, socially conditioned ideas become such a background context for the personal conflict of "the minds of heroes", then for the artistic system of Kadyri, the contextual filling of the personal conflict background with socio-historical determination, correlated with the real everyday specifics of the history of Turkestan in the middle XIX century. However, in relation to the novels of Dostoevsky and Kadyri, the statement of M. Bakhtin (entering into an analytical dispute with the concept of B. M. Engelhardt about the essence of the "idea-ideology" constants in relation to Dostoevsky's "ideological novel") that "the idea as the subject of the image occupies a huge place in the work of Dostoevsky, but she is not the heroine of his novels. His hero was a man, and in the end he portrayed not an idea in a man, but, in his own words, "a man in a man." The idea was for him either a touchstone for testing a person in a person, or a form of its discovery, or, finally, and this is the main thing, that "medium", that environment in which human consciousness is revealed in its deepest essence" [1, p. .38].

The novel by A. Kadyri fully fits into Bakhtin's "ideological" scheme. The key task of A. Kadyri is to inscribe the real historical past into the artistic fabric of the novel in order to highlight and portray the causes of social inequality, which forms the basis of not only the external, but also the internal conflict of the events of the novel. At the same time, the novel itself, as a kind of idea, is inscribed in the system of enlightenment Jadidism, which constitutes the innovative development of Uzbek culture at the beginning of the 20th century.

For A. Kadiri, it was important to use not only the innovative principles of realistic narration, but also the use and inclusion in the structure of the national literary process of a completely new form that allows interfering the objectivity of the epic coverage of reality in the context of its social, historical, existential and private-

everyday components and subjective depth into the personal, intimate space of the “inner man”, who preserves his independent, independent consciousness in the novel “objectivity”. Following Dostoevsky, Kadyri, as the main educational, anthropologically given idea, lays the image of “man in man” into the basis of the figurative system of the novel. That is why the main burden in the formation of the conceptual conflict line of the novel "Past Days" still bears not the confrontation of the socio-historical plan, but the nominal personal one. But this is the logic and amazing consistency of the novel - the personal conflict is not determined by the socio-historical (as it happens in the best traditions of the Russian realistic novel), but is inscribed in the system of this conflict as coexisting and interacting.

A person is tested by reality, is tested for personal (Higher, Existential, according to Dostoevsky) viability and ability to suffer, compassion and preserve the “man in man” in himself. Kadiiri creates a special background space in the novel - the socio-historical (real concrete present) not only objectively, but also empirically coexists with everyday life, determined by the supra-temporal coordinates of the moral family tradition. Tragedy, as a result of a particular conflict, becomes the consequence of precisely this integrity in its objective and empirical reality.

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